

# NO ENGLISH ACTORS WENT HOME ON THE FORD SHIP

## Estimate of Acting at Bandbox Theatre

Some Consideration of a Group of Players Who May Not Be Finished, but Yet Give Pleasure Now and Promise of Greater Things to Come.

By HEYWOOD BROWN.

The trouble with finished art is that it has no future. To look forward is more fun than to look back. Mrs. Lot, you may remember, achieved finish simply because she insisted on stressing recollection at the expense of anticipation.

The acting of the Washington Square Players at the Bandbox Theatre is a delight not only for what it is, but for what it will be. Three years from now we are going to take extreme pleasure in clipping this story out of a file and pointing out that we predicted the future prominence of Frank Conroy and Lydia Lopokova.

If they fall us, nobody will remember it anyway, so we have nothing to lose in making the prediction. Still, the statement is not made simply for the sake of safety. As Gilbert, in Schnitzler's "Literature," Conroy gives a performance rich in humor, imagination and whimsicality. Perhaps there is another young actor in New York who could do the part as well. We wonder.

"Once the year I have legs!" exclaimed Miss Lopokova, as Julie Bonheur, in "The Antick." This is a splendid average in a generation of players who might as well be limbless for all the grace they bring to the stage. The best of our plays have come close to truth but have fumbled the beauty. If the author's problem is child labor, votes for women or the income tax, it can hardly be a matter of moment in what fashion his heroine crosses the stage. That she is at a given point at a certain time is sufficient.

But the artist and the poet are hunning at the gate, or, rather, the stage door, and as soon as the producer invites them in they are sure to requisition rhythm.

When drama reveals life in terms of hit there must be Lopokovas. Lydia of the Bandbox lost her way in seeking Washington Square. The journey is easy if you take a bus, but arduous in the roundabout way which lies through Petrograd, Berlin and Paris. Accent is prevalent and contagious in these cities. Miss Lopokova has caught it. A cure is promised in the progress she has made this season.

Yet, after all, her eloquence transcends the merely lingual. Mackaye was kinder when he gave her pantheons than de Musset, who thrust her into a hoop skirt. Still, not even a bushel basket could hide her lightness, and in "Whims" Miss Lopokova repeats the success which she made as Julie Bonheur of "The Antick" in the first Bandbox bill.

"Literature" is the best thing on the present bill of the Bandbox. It is played by actors who comprehend its humor. Helen Westley has a sense of humor which is ever so rare a trait in an actress. The wit of "Literature" and of "Whims" is intensified by her excellent work. It is a pity that she does not study cues more closely.

"Overtones," by Alice Gerstenberg, seems to be the most popular play on the Bandbox bill. It is an attempt to show the real self and the conventional woman. One speaks the line which polite usage dictates and the other expresses the truth. The notion is clever, but it struck us as rather cumbersome when put in operation, although we must admit that this is a minority opinion. In the field of realistic drama the movies have the upper hand, and we feel sure that a similar play could be worked out much more artistically on the screen.

"The Honorable Lover" of Bracco gives Miss Florence Enright a chance to show her fire and spirit, and while we might not abate the vigor of her performance we believe that the sketch would be more effective if played in a slightly slower tempo. Perhaps this is impossible, in which case our verdict would be against the author rather than the director. Frankly, in such a small theatre the quarrel scenes of this play sound almost as loud as the attack on the stockade in "Treasure Island."

"Whims," if a shade less clever than "Literature," beats Schnitzler at his own game. It combines in an interesting degree sentiment and its natural antidote, cynicism.

The Bandbox bill as a whole hardly serves its purpose as an evening of comparative comedy. Although the plays are, in order, Austrian, American, Italian and French, they are in slight sense national in theme or manner. There is nothing so cosmopolitan as intrigue, and three of the plays are built on philandering plots. However, we don't in the least care about an opportunity to do any comparing in the theatre. We would rather be entertained, and we were.

Notable in the productions are four settings by Paul T. Frankl, Lee Simonson, Robert Lawson and John King. Third Avenue is nearer the sun than Broadway.

Charlie Chaplin has almost completed another Essanay comedy. It is called "Charlie Chaplin's Burlesque of Car-men." We are rather sorry to learn from the press agent that "there is less of the slapstick variety of fun and more of the subtle points of gesture, humor, and yet we feel that even in the face of this announcement we may look forward confidently to a humorous encounter between Chaplin and the bull.

The dramatic department scored its first and probably its last best of the season along about midnight Wednesday. In reviewing "Treasure Island," Messrs. Alex. Wolcott, "New York Times," and Louis Sherwin, "New York Globe," quoted: "Fifteen men on a dead man's chest." In the Tribune it ran "Fifteen men on the Dead Man's Chest," and this time we were right. The Dead Man's Chest of the song is a repository neither of rocks nor lungs, as implied by the dramatic critics of "The Times" and "The Globe," but a small island. The city editor was the man who set us right.

Maggie Teyte, the second of the list of operatic singers to visit the Hippodrome, makes her appearance with Sousa's band to-night. Orville Harold, tenor of "Hip Hip Hooryay," will also be on the programme, as will Herbert L. Clarke, cornetist. Mr. Sousa's programme will range from Sullivan's "Mikado" to the overture from "Fra Diavolo."

Victor Herbert will give the third of his series of Sunday-night concerts at the Cort. Grieg, Handel, Ochs and Liszt will be represented on the first part of the programme, while Herbert music exclusively will make up the second half.

E. H. SOTHERN IN "DUNDREARY."



"Josette Ma Femme" To Be Played To-morrow Evening.

"Josette Ma Femme," played here by John Drew as "My Wife," will be presented at the transformed Berkeley Theatre to-morrow night by the French Players. Lillian Grew will have the principal part, and Raymond Fawcett will play the chief male role.

On Friday afternoon "La Souris," by Edward Pfaller, will be given, with Mlle. Gaurand in the title role.

### THEATRE FRANCAIS

There is apparently no lack of war films. Beginning to-morrow afternoon at the Park Theatre, a six-reel feature, entitled "Germany on the Firing Line," will be offered. The picture is said to be a chronological history of the war, and shows the Kaiser, the Emperor of Austria, General von Hindenburg, von der Goltz and von Mackensen, the Sultan of Turkey, the King of Bavaria, the King of Saxony and many other notables.

### Record at Irving Place.

Holding the record run for the German Irving Place Theatre, "Hohentanz Walzer" will enter its sixth week at that playhouse to-morrow night. The piece is a Viennese comic opera.



## Old Films and New Seen On the Screens This Week

It is all-star week at the Knickerbocker. Some of those who appear on the new Triangle bill that starts to-day are William Collier, Sam Bernard, Joe Weber, Lew Fields, Joe Jackson, Mack Sennett, Jane Grey, Tully Marshall, Willard Mack and George Fawcett.

"Fatty and the Broadway Stars," in which Roscoe Arbuckle is supported by half a dozen prominent players, shows the studio from the inside. The actual making of films is shown, with the directors rehearsing the players and the camera men operating their machines.

Jane Grey and Tully Marshall are featured in "Let Katy Do It," a play from the Griffith studios, while Willard Mack and George Fawcett appear in "The Corner," a drama supervised by Ince.

The Vitaphone Theatre returns to-night to the policy in vogue before "The Battle Cry of Peace" was presented. There will be a continuous performance, with weekly change of programme. The first bill will include Frank Daniels, in "What Happened to Father," by Mary Roberts Rinehart; "A Question of Right and Wrong," a two-reel drama, featuring Maurice Costello and Leah Baird, and Mr. and Mrs. Sidney Drew, in a short comedy, "The Home Cure."

The Cohan and Fulton theatres will continue their pictures of the war in France. The films show many interesting scenes from the battle fronts.

"The Birth of a Nation" goes right ahead at the Liberty.

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### BURLESQUE THEATRES

"Star and Garter Show" on Tap at the Columbia.

Two new one-act burlesques and a vaudeville programme constitute this week's offering at the Columbia Theatre. The presenting company is known this year as "The New Star and Garter Show." The burlesques are "At Saratoga Springs" and "A Night in India."

The principal entertainers will be Don M. Clark, Bert Rose, James Connelley, Margaret Lee, Jacqueline Tallman, Sherry Ward, Mac Delisle, Margie Martin and Edith Loflar.

The Mischief Makers will be at the Yorkville Theatre this week with a programme of burlesque and vaudeville. The cast includes Rich McAllister, Felix Rush and George Brennan.

### HOLMES AND ELMENDORF

Scotland and Italy Their Respective Themes To-night.

Burton Holmes will continue his travelogues at the Candler Theatre to-night, with "Scotland" from Gretna Green to Inverness" as his subject. The Trocadero, Fingal's Cave, the Caledonian Canal and the Isle of Skye will be among the points of interest touched upon. The lecture will be repeated to-morrow afternoon.

Dwight Elmendorf's concluding talk at Carnegie Hall will be on "Southern Italy." It will be given this evening and to-morrow afternoon.

### MAY IRWIN COMES BACK

"33 Washington Square" to Play Week at the Standard.

May Irwin and her new play, seen earlier in the season at the Park Theatre, will open a week's engagement at the Standard to-morrow night. Miss Irwin's current vehicle is "33 Washington Square." For extra measure Miss Irwin will sing "Those Were the Happy Days," "I've Been Floating Down the Old Green River," "Picture Me Down Home in Tennessee" and "My Old Kentucky Home."

William Faversham, in "The Hawk," which up to this time has not been seen in New York at popular prices, will be seen this week at the Bronx Opera House. "The Hawk" is one of the best French plays that have reached America in many years and enjoyed a successful run at the Shubert Theatre last season. Mr. Faversham's role is that of a gambler.

### To Honor Memory of Actress.

Members of the Macdowell Club, together with other friends and associates of the late Mrs. Sarah Covell Le Moyne, are arranging a public meeting to be held in her memory at the Lyceum Theatre next Sunday afternoon at 3:30 o'clock. Daniel Frohman will introduce the speakers and artists, who will include David Mannes, the Rev. Percy Stickney Grant, Miss Anna Roberts, Mrs. Fiske, Arthur Byron and Miss Harriet Ford.

## Where and Why Plays of the Season Continue

"Treasure Island" Brings Large Part of the Spirit and Atmosphere of Stevenson's Romance to the Stage in Performance at Punch and Judy Theatre.

By HEYWOOD BROWN.

Plays of Last Week.

"Treasure Island" at the Punch and Judy Theatre is a dramatization which has caught the spirit of Stevenson's romance to a remarkable degree. Naturally, the play is melodrama, but with that subtle, humorous sophistication which may be detected throughout the book by the grown-up reader.

The beginning of the play, the scene in the inn and the scenes on board the Hispaniola, are decidedly better than those on the island, but that is also true of the book. In addition to the achievements of the author and the actors, the feat of the stage manager should be recorded. Although "Treasure Island" is laid in four acts and nine scenes, the performance ends before 11 o'clock and that in spite of the fact that the theatre is one of the smallest in New York.

The play is mounted lavishly, and the acting ranges from brilliant to adequate. The best work is done by Frank Sylvester as blind Pew, but Edward Emery, as John Silver, and Tim Murphy, as Bill Bones, are excellent.

"Our Mrs. McChesney," at the Lyceum, brings Ethel Barrymore to the stage in a part which allows her scope for her delightful personality, but hardly opportunity for all her theatrical endowment. The play is whimsical and humorous, with one or two bits of sentiment, but it is put together in a fearfully diffuse manner.

"Abe and Mawruss," at the Lyric, is a continuation of "Potash & Flummutter." It is a better play, since its complications are brought about through a natural circumstance in the life of the partners, rather than a theatrical one, as in the first drama. In particular, the opening of the play may be recommended to the technician, as it is one of the best developments of character in action since the chess game scene when the curtain went up for "What Every Woman Knows."

"Rolling Stones," at the Harris, is a brief play about the candy business, with Charles Kugler in the chief part. The play is sometimes farcical, sometimes melodrama and sometimes comedy, but it is for the most part spirited and amusing.

"Fair and Warner," at the Eltinge, is a rollicking farce by Avery Hopwood. Familiar material has been used with such skill that it seems new, and admirable acting makes several ticklish situations altogether delightful. The play has wit of lines as well as humor of situation and is laugh compelling throughout.

"The Eternal Magdalene," at the Forty-eighth Street Theatre, is a symbolic play about the social evil. It is not profound either in symbolism or philosophy, but it is sincere and at moments theatrically effective. Its frankness is its chief vice or virtue, as you may choose to view the matter. Julia Arthur lends dignity to the role of the Magdalene.

"Common Clay," at the Republic Theatre, is a study in popular morality. Doing the "right thing" by our Nell is made easy for the hero by making Jane Cowl the wronged woman. Moreover, although the heroine is seduced as a servant, she is wed as a famous concert singer. Cleve Kinkadee's play has fine bursts of dialogue, and in the light of its continued success it seems useless to deny that it is theatrically effective. Its relation to life is slight, however, and the playing is showy rather than able. Of course the cast is notable, since, in addition to Miss Cowl, it contains such well known actors as John Mason, Russ Whittall and Robert McWade. The play is unusually frank in discussing sex problems.

"The House of Glass," at the Candler, shows how mean the police can be practically up to the final curtain, when they are certain to relent or be frustrated. In this case the satire is music and is well staged in the face of Mary Ryan after three acts of persecution.

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